New
Black
The History of a Color
Michel Pastoureau

“Who would have thought the history of a single color could be so fascinating? Black: The History of a Color by Michel Pastoureau proceeds chronologically from cave painting to modern fashion and focuses on mythology, heraldry, religion, science and painting along the way. The author, a historian at Sorbonne, narrates developments in the material aesthetic and sociological dimensions of the color black with infectious, wide-ranging curiosity and easy-going erudition.”

—New York Times

Black—favorite color of priests and penitents, artists and ascetics, fashion designers and fascists—has always stood for powerfully opposed ideas: authority and humility, sin and holiness, rebellion and conformity, wealth and poverty, good and bad. In this beautiful and richly illustrated book, the acclaimed author of Blue now tells the fascinating social history of the color black in Europe.

In the beginning was black, Michel Pastoureau tells us. The archetypal color of darkness and death, black was associated in the early Christian period with hell and the devil but also with monastic virtue. In the medieval era, black became the habit of courtiers and a hallmark of royal luxury. Black took on new meanings for early modern Europeans as they began to print words and images in black and white, and to absorb Isaac Newton's announcement that black was no color after all. During the romantic period, black was melancholy's friend, while in the twentieth century black (and white) came to dominate art, print, photography, and film, and was finally restored to the status of a true color.

For Pastoureau, the history of any color must be a social history first because it is societies that give colors everything from their changing names to their changing meanings—and black is exemplary in this regard. In dyes, fabrics, and clothing, and in painting and other art works, black has always been a forceful—and ambivalent—shaper of social, symbolic, and ideological meaning in European societies.

With its striking design and compelling text, Black will delight anyone who is interested in the history of fashion, art, media, or design.

Michel Pastoureau is a historian and director of studies at the École Pratique des Hautes Études de la Sorbonne in Paris.

2008. 216 pages. 106 color illus. 9 x 9.
Cl 978-0-691-13930-2  $35.00  | £24.95

Also by Michel Pastoureau:
Blue
The History of a Color
See page 9 for details.

New

The Dawn of the Color Photograph
Albert Kahn’s Archives of the Planet
David Okuefuna

“This isn’t a book about photography; it’s a pictorial history of the colour-saturated world that existed before we all started wearing blue jeans and Nike T-shirts.”
—The Globe and Mail

In 1909 the French banker and philanthropist Albert Kahn launched a monumentally ambitious project: to produce a color photographic record of human life on Earth. An internationalist and pacifist, Kahn believed that he could use the new autochrome—the world’s first portable, true-color photographic process—to create a global photographic archive that would promote cross-cultural understanding and peace. Over the next twenty years, he sent a group of photographers to more than fifty countries around the world, amassing more than 72,000 images. Until recently his collection was all but forgotten. Now, a century after he began his “Archives of the Planet” project, this book—richly illustrated in color throughout—and the BBC series it follows are bringing Kahn’s dazzling early twentieth-century pictures to a wide audience for the first time, and putting color into what we usually think of as a monochrome world.

Kahn’s photographers captured times, places, and people we simply do not expect to see in color photographs. They documented age-old cultures on the brink of being changed forever by war, modernization, and Westernization, recording the last years of Ireland’s traditional Celtic villages and the late days of the Austro-Hungarian and Ottoman empires. They photographed First World War soldiers in their trenches as well as the postwar celebrations in London. In the course of their travels, they also took the earliest color photographs in countries as varied as Vietnam and Brazil, Mongolia and Norway, Benin and the United States.

After being financially ruined in the Great Depression, Kahn was forced to bring his project to a premature end, but today his collection of early color photographs is recognized as one of the world’s most important. The Dawn of the Color Photograph makes it easy to see why.

David Okuefuna is the executive producer of the BBC television series The Wonderful World of Albert Kahn.

2008. 336 pages. 370 color illus. 9 ¼ x 9 ¼
Cl: 978-0-691-13907-4 $49.50
For sale only in the U. S. and Canada
Photography

New

**Picture Perfect**
Life in the Age of the Photo Op
Kiku Adatto

“Picture Perfect is perfect. The thoroughness and patience and precision of the research dumbfound me! Kiku Adatto has again provided us with a valuable tool for the continuing assessment of our media.”
—Walter Cronkite

We say that the camera doesn’t lie, but we also know that photographs can distort and deceive. In *Picture Perfect*, Kiku Adatto brilliantly examines the use and abuse of images today—and the increasingly blurred boundaries between news and entertainment, the real and the fake, the person and the pose.

Kiku Adatto is scholar in residence at Harvard University’s Humanities Center.

2008. 304 pages. 6 x 9.  
Pa: 978-0-691-12440-7 $19.95 | £13.95  
Cl: 978-0-691-12439-1 $60.00 | £42.95

**Victor Regnault and the Advance of Photography**
The Art of Avoiding Errors
Laurie Dahlberg

“In Laurie Dahlberg’s *Victor Regnault and the Advance of Photography*, you will find much to satisfy both curiosity about photography’s early technology and pleasure in his subjects…. A fascinating book, it combines stunning images with a thoughtful biography.”
—Maggie McDonald, *New Scientist*

2004. 208 pages. 80 duotones. 20 halftones. 11 x 9 ¾
Cl: 978-0-691-11879-6 $75.00 | £54.00

**Lewis Carroll, Photographer**
The Princeton University Library Albums
Roger Taylor and Edward Wakeling

“This handsomely designed volume shows the remarkable extent and complexity of Carroll’s photographic art.”
—Joanna Pitman, *Times of London*

Published in association with the Princeton University Library
2002. 304 pages. 485 tritones. 10 x 10 ¾
Cl: 978-0-691-07443-6 $55.00 | £39.95

**A Shoemaker’s Story**
Being Chiefly about French Canadian Immigrants, Enterpriseing Photographers, Rascal Yankees, and Chinese Cobbler in a Nineteenth-Century Factory Town
Anthony W. Lee

“Wonderfully innovative and original. Anthony Lee offers a fascinating story that weaves together the history of manufacturing, labor, immigration, and photography.”
—Shawn Michelle Smith, School of the Art Institute of Chicago

Generously illustrated with many extraordinary photographs, *A Shoemaker’s Story* brings 1870s America to vivid life. Anthony Lee’s spellbinding narrative interweaves the perspectives of people from very different walks of life—the wealthy factory owner who dared to bring the strikebreakers to New England, the Chinese workers, the local shoemakers’ union that did not want them there, the photographers themselves, and the ordinary men and women who viewed and interpreted their images. Combining painstaking research with world-class storytelling, Lee illuminates an important episode in the social history of the United States, and reveals the extent to which photographs can be sites of intense historical struggle.

Anthony W. Lee is associate professor of art history at Mount Holyoke College.

2008. 312 pages. 1 color illus. 136 halftones. 7 x 9.  
Cl: 978-0-691-13325-6 $45.00 | £32.50

**Walker Evans**
Maria Morris Hambourg, Jeff L. Rosenheim, Douglas Eklund, & Mia Fineman

“A masterly catalog…. [The curators] have contributed the book’s six learned and lucid essays…. The rich reproductions show the range of Evans’s work, while the essays provide context for his achievements.”

Published in association with The Metropolitan Museum of Art, New York
2004. 332 pages. 141 duotones. 53 color plates. 171 halftones. 10 ¼ x 11 ½
Pa: 978-0-691-11965-6 $35.00 | £24.95

**Jacques Henri Lartigue**
The Invention of an Artist
Kevin Moore

“An enthralling construction and deconstruction of an artist’s life.”
—Choice

2004. 256 pages. 70 duotones. 40 halftones. 9 x 9.
Cl: 978-0-691-12002-7 $49.50 | £35.00

**Francis Frith in Egypt and Palestine**
A Victorian Photographer Abroad
Douglas R. Nickel

“While considering the content of the pictures and the writing that accompanied many of them, Nickel discusses the social forces that surrounded and shaped Frith and his photography, such as his Quaker upbringing and the close relationship between science and religion in Victorian England. Exemplary documentation and well-written descriptions of Frith’s photographic processes are also remarkable.”
—Library Journal

2003. 256 pages. 75 duotones. 10 halftones. 9¼ x 11.
Cl: 978-0-691-11515-3 $72.00 | £51.50

**With an introduction by Peter C. Bunnell**

**Lewis Carroll, Photographer**
The Princeton University Library Albums
Roger Taylor and Edward Wakeling

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2004. 208 pages. 80 duotones. 20 halftones. 11 x 9 ¾
Cl: 978-0-691-11879-6 $75.00 | £54.00

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Published in association with The Metropolitan Museum of Art, New York
2004. 332 pages. 141 duotones. 53 color plates. 171 halftones. 10 ¼ x 11 ½
Pa: 978-0-691-11965-6 $35.00 | £24.95

To receive notices about new books, subscribe for email at: press.princeton.edu/subscribe
The Art of the American Snapshot, 1888–1978
Sarah Greenough & Diane Waggoner
With Sarah Kennel & Matthew S. Witkovsky

Professionals who leaf through The Art of the American Snapshot 1888–1978 may despair as they realize that offhand efforts with a camera frequently produce more visual excitement than their studied exercises. . . . Sarah Greenough . . . and her colleagues help to give meaning to the ordinary by probing, in their essays, how deeply the artless has shaped what we now consider art.

—Richard B. Woodward, Wall Street Journal

“While other books and exhibitions on snapshots have focused more on the pictures themselves . . . Sarah Greenough, Diane Waggoner, Sarah Kennel, and Matthew S. Witkovsky, all with the National Gallery of Art, here cover the cultural history as well as the technology that has influenced how people take pictures.”

—Ronald S. Russ, Library Journal

The impact of the humble American snapshot has been anything but humble. Any American who takes a snapshot contributes to a compelling and influential genre. Since 1888, when George Eastman introduced the Kodak camera and roll film, the snapshot has not only changed everyday American life and memory; it has also changed the history of fine art photography. The distinctive subject matter and visual vocabulary of the American snapshot—its poses, facial expressions, viewpoints, framing, and themes—influenced modernist photographers as they explored spontaneity, objectivity, and new topics and perspectives. A richly illustrated chronicle of the first century of snapshot photography in America, The Art of the American Snapshot is the first book to examine the evolution of this most common form of American photography. The book shows that among the countless snapshots taken by American amateurs, some works, through intention or accident, continue to resonate long after their intimate context and original meaning have been lost.

The catalogue of a fall 2007 exhibition at the National Gallery of Art in Washington, DC, The Art of the American Snapshot reproduces some 250 snapshots drawn from Robert E. Jackson’s outstanding collection and from a recent gift Jackson made to the museum. Organized decade by decade, the book traces the evolution of American snapshot imagery and describes how technical, social, and cultural factors affected the look of snapshots at different periods.

Published in association with the National Gallery of Art, Washington

2007. 288 pages. 278 color and duotone illus. 8 ½ x 11 ¼.
Cl: 978-0-691-13368-3 $55.00 | £39.95
New

**New York Nocturne**
The City After Dark in Literature, Painting, and Photography, 1850–1950

William Chapman Sharpe

“New York Nocturne is a wonderfully rich plum pudding of a book on the evolution of the modern urban environment and how it has been perceived, especially in New York. Teeming with little-known history and keen critical insight, this study illuminates how artists and writers made imaginative capital of the changing New York nightscape.”

—Morris Dickstein, CUNY Graduate Center

As early as the 1850s, gaslight tempted New Yorkers out into a burgeoning nightlife filled with shopping, dining, and dancing. Electricity later turned the city at night into an even more stunning spectacle of brilliantly lit streets and glittering skyscrapers. The advent of artificial lighting revolutionized the urban night, creating not only new forms of life and leisure, but also new ways of perceiving the nocturnal experience. New York Nocturne is the first book to examine how the art of the gaslit and electrified city evolved, and how representations of nighttime New York expanded the boundaries of modern painting, literature, and photography. Exploring the myriad images of Manhattan after dark, New York Nocturne shows how writers and artists took on the city’s nocturnal blaze and transformed the scintillating landscape into an icon of modernity.

William Chapman Sharpe is professor of English at Barnard College, Columbia University.

2008. 448 pages. 24 color plates. 117 halftones. 7 x 10.
Cl: 978-0-691-13324-9 $35.00 | £24.95

New Paperback

**Sargent and Italy**
Edited by Bruce Robertson

Essays by Jane Dini, Ilene Susan Fort, Stephanie L. Herdrich, R.W.B. Lewis, & Richard Ormond

“Extremely well-written and filled with magnificent reproductions, this beautiful volume offers the first in-depth and original study of this great artist in many years.”

—Booklist

This extravagantly illustrated catalogue evokes the romantic fascination with Italy that glimmers in the work of John Singer Sargent. Born in Florence to American parents living abroad, Sargent retained a deep and lifelong connection to Italy. He found Venice particularly alluring, and the city well suited to the medium in which he worked most often, as one of the finest watercolorists of all time. Sargent’s work, ranging from dramatically painted genre scenes of Italian peasants to portraits of other Anglo-American expatriates and tourists, including Henry James and Edith Wharton, is beautifully presented in this lavish volume.

Bruce Robertson is professor of the history of art and architecture at the University of California in Santa Barbara.

2008. 208 pages. 85 color plates. 50 halftones. 9 x 12.
Pa: 978-0-691-13944-9 $35.00 | £24.95

**Georgia O’Keeffe and New Mexico**
A Sense of Place

Barbara Buhler Lynes, Lesley Poling-Kempes & Frederick Turner

Copublished with the Georgia O’Keeffe Museum, Santa Fe

2004. 144 pages. 66 color plates. 10 halftones. 10 ½ x 9.
Cl: 978-0-691-11659-4 $45.00 | £32.50

**Winners of the 2005 Independent Publisher Book Awards, Fine Art Category, Independent Publisher**

**Winners of the 2002 Umhoefer Prize for Achievement in Humanities, Arts and Humanities Foundation**
One of Choice’s Outstanding Academic Titles for 2005
Finalist, 2005 Nonfiction Kiriyama Prize, Pacific Rim Voices

The Life of Isamu Noguchi
Journey without Borders
Masayo Duus
Translated by Peter Duus

“Duus’s vivid biography of Japanese American artist Isamu Noguchi is as sleek and sophisticated as her subject’s marble sculptures. . . . Duus animates this packed biography with her detailed research and poignant anecdotes.”
—Publishers Weekly

Winner of the 2004 Best Art Book, Western Heritage Awards, National Cowboy and Western Heritage Museum

Frederic Remington
The Color of Night
Nancy Anderson
With contributions by William C. Sharpe & Alexander Nemerov

“This handsome volume . . . is a carefully researched introduction to the development of night paintings and their role as a bridge to modern art. The perceptive essays in this beautifully illustrated work demonstrate how energetically imaginative, experimental, and modern Remington became when he sought to portray the color of night.”
—Choice

With a foreword by Lynn Gumpert
Honorable Mention, 2006 Museum Publications Design Competition, Books Category, American Association of Museums

The Downtown Book
Edited by Marvin J. Taylor
Essays by Bernard Gendron, RoseLee Goldberg, Carlo McCormick, Robert Siegle, Marvin J. Taylor, Brian Wallis & Matthew Yokobosky

—New York Times Style Magazine

Lions and Eagles and Bulls
Early American Tavern and Inn Signs from The Connecticut Historical Society
Edited by Susan P. Schoelwer

“Nothing is overlooked: there are diagrams of signboard construction, a history of Connecticut inns, the iconography of eagles and other symbols, cross-sections of paint samples, and meditations on social and cultural history. All of this precedes the catalog proper, with nearly 60 color plates of the signs and highly detailed descriptions of each. Even then, there is more.”
—Choice

Noble Dreams, Wicked Pleasures
Orientalism in America, 1870–1930
Edited by Holly Edwards

“A valuable tool for American historians interested in material culture.”
—The Historian
Museum Studies

Forthcoming

Whose Culture?
The Promise of Museums and the Debate over Antiquities
Edited by James Cuno

“Whose Culture? makes the strongest case yet for an internationalist approach to the protection and ownership of ancient cultural heritage, and against its nationalization by modern states on political and ideological grounds.”
—Timothy Potts, director of the Fitzwilliam Museum, University of Cambridge

The international controversy over who “owns” antiquities has pitted museums against archaeologists and source countries where ancient artifacts are found. In his book Who Owns Antiquity?, James Cuno argued that antiquities are the cultural property of humankind, not of the countries that lay exclusive claim to them. Now in Whose Culture?, Cuno assembles preeminent museum directors, curators, and scholars to explain for themselves what’s at stake in this struggle—and why the museums’ critics couldn’t be more wrong.

James Cuno is president and director of the Art Institute of Chicago and former director of the Courtauld Institute of Art and the Harvard University Art Museums.

April 2009. 232 pages. 43 halftones. 6 x 9.
Cl: 978-0-691-13712-4 $24.95 | £17.95

Also edited by James Cuno

Whose Muse
Art Museums and the Public Trust
With essays by James Cuno, Philippe de Montebello, Glenn D. Lowry, Neil MacGregor, John Walsh & James N. Wood

“These essays are rare treasures in the debate about contemporary museums. Each piece is rich in deep personal insight…. Putting art back at the center of art museums will not be easy; this is the closest there is to a manifesto.”
—Josie Appleton, Times Literary Supplement

Published in association with Harvard University Art Museums

2006. 208 pages. 31 halftones. 6 x 9.
Pa: 978-0-691-12781-1 $17.95 | £12.95

New

Who Owns Antiquity?
Museums and the Battle over Our Ancient Heritage
James Cuno

“This is a must-read for all concerned with the fate of our ancient heritage, whether source countries, archaeologists, collectors, or museum curators.”
—Philippe de Montebello, director of the Metropolitan Museum of Art

Whether antiquities should be returned to the countries where they were found is one of the most urgent and controversial issues in the art world today, and it has pitted museums, private collectors, and dealers against source countries, archaeologists, and academics. Maintaining that the acquisition of undocumented antiquities by museums encourages the looting of archaeological sites, countries such as Italy, Greece, Egypt, Turkey, and China have claimed ancient artifacts as state property, called for their return from museums around the world, and passed laws against their future export. But in Who Owns Antiquity?, one of the world’s leading museum directors vigorously challenges this nationalistic position, arguing that it is damaging and often disingenuous. “Antiquities,” James Cuno argues, “are the cultural property of all humankind; “evidence of the world’s ancient past and not that of a particular modern nation. They comprise antiquity, and antiquity knows no borders.”

2008. 272 pages. 6 halftones. 6 x 9.
Cl: 978-0-691-12712-4 $24.95 | £17.95

Collecting the New
Museums and Contemporary Art
Edited by Bruce Altshuler

“In this volume of thoughtful essays, curators, conservators, scholars, and others in the museum world address how institutions should collect, exhibit, and care for the new art…. [T]he essays by seasoned professionals bring a new dimension to the museum-going experience.”
—Ann Landi, ArtNews

Collecting the New is the first book about the challenges that museums face in acquiring and preserving contemporary art. Because such art has not yet withstood the test of time, it defies the traditional understanding of the art museum as an institution that collects and displays works of long-established aesthetic and historical value. By acquiring this type of art, museums gamble on the future.

2007. 208 pages. 38 halftones. 6 x 9.
Pa: 978-0-691-13373-7 $18.95 | £13.95
Cl: 978-0-691-11940-3 $49.95 | £35.00
Architecture

Back in print

A History of Building Types
Nikolaus Pevsner

“The book is a monument of lively scholarship, and also a most revealing anthology. . . . Gloriously informative. It brims with curious details.” —Raymond Mortimer, Sunday Times (London)

Available again in paperback, this first survey of building types ever written remains an essential guide to vital and often overlooked features of the architectural and social inheritance of the West.

The A. W. Mellon Lectures in the Fine Arts, 1970
Bollingen Series XXXV:19
1979. 352 pages. 748 halftones. 9 x 12.
Pa: 978-0-691-01829-4 $39.95 | £24.50

Not for sale in the Commonwealth (except Canada)

Winner of the 2000 Prix D’Académie, Académie Française

Louis Le Vau
Mazarin’s Collège, Colbert’s Revenge
Hilary Ballon

“It is a great strength of Hilary Ballon’s book that, as sensitive as she is to minutiae of architectural style, she is constantly ready to relate Le Vau’s buildings to their murky political and commercial context.” —Keith Miller, Times Literary Supplement

Pa: 978-0-691-04895-6 $33.95 | £24.50

Princeton Field Guides to Art

Princeton Field Guides to Art is a new series of richly illustrated guidebooks that explore the formal language of art, helping readers understand the means used by artists to create their works: techniques, materials, structural and compositional elements, formal and stylistic characteristics, and iconography. The series covers all the figurative and decorative arts, paying close attention to both the historical evolution of the arts and their contemporary languages. Future volumes will address such topics as the styles of art, painting, artistic movements, sculpture, and photography.

Forthcoming

Architecture
Elements, Materials, Form
Francesca Prina

“An unexpectedly enchanting and highly original book. What brings it to life is the author’s sensitivity to visual form. Again and again some simple architectural element is illustrated with an unexpected and delightful example, or facing pages juxtapose images of entirely different applications of an element, demonstrating the diversity and sheer creativity of architecture.” —Christine Smith, Harvard University Graduate School of Design

By way of more than 2,000 years of architectural history, this richly illustrated book defines and shows all the major components of the art—from theory, plans, and models to structural elements such as columns, arches, and domes, to materials and decorative elements. With beautiful color photographs on virtually every page, and precise captions that point directly to important aspects of each photo, this book provides an easy-to-use visual grammar of the nearly infinite variety with which the elements of architecture have been used in buildings across the ages and around the world—from Western Europe and Greece to the Americas, the Middle East, China, Japan, India, and Africa. Each entry includes a definition, illustrated examples, and detailed analysis and explanation, all presented in the context of architecture’s historical evolution.

Francesca Prina is an independent art historian who specializes in the history of architecture.

Princeton Field Guides to Art.
May 2009. 408 pages. 325 color illus. 5 ½ x 8.
Pa: 978-0-691-14150-3 $29.95 | £17.95

New Paperback

The Taylorized Beauty of the Mechanical
Scientific Management and the Rise of Modernist Architecture
Mauro F. Guillén

“The Taylorized Beauty of the Mechanical is an ambitious work. Mauro Guillén draws from an abundance of sources, both contemporary and recent, to support his hypothesis that there was a connection between the rise of scientific management and the development of modernist architecture.” —Per H. Hansen, Business History Review

Princeton Studies in Cultural Sociology
2008. 232 pages. 49 halftones. 2 line illus. 17 tables. 6 x 9.
Pa: 978-0-691-13847-3 $24.95 | £17.95
Cl: 978-0-691-11520-7 $30.95 | £22.50
New

With a new introduction by Neil Levine

Modern Architecture

Being the Kahn Lectures for 1930
Frank Lloyd Wright

Modern Architecture is a landmark text—the first book in which America’s greatest architect put forth the principles of a fundamentally new, organic architecture that would reject the trappings of historical styles while avoiding the geometric abstraction of the machine aesthetic advocated by contemporary European modernists. One of the most important documents in the development of modern architecture and the career of Frank Lloyd Wright, Modern Architecture is a provocative and profound polemic against America’s architectural eclecticism, commercial skyscrapers, and misguided urban planning. The book is also a work of savvy self-promotion, in which Wright not only advanced his own concept of an organic architecture but also framed it as having anticipated by decades—and bettered—what he saw as the reductive modernism of his European counterparts. Based on the 1931 original, for which Wright supplied the cover illustration, this beautiful edition includes a new introduction.

Neil Levine is the Emmet Blakeney Gleason Professor of History of Art and Architecture at Harvard University.

2008. 208 pages. 7 halftones. 8 1/4 x 10 1/2.
Cl: 978-0-691-12937-2 $29.95 | £21.95

New

The Essential Frank Lloyd Wright

Critical Writings on Architecture
Frank Lloyd Wright
Edited by Bruce Brooks Pfeiffer

Frank Lloyd Wright pioneered a bold new kind of architecture, one in which the spirit of modern man truly “lived in his buildings.” The Essential Frank Lloyd Wright is a one-volume compendium of Wright’s most critically important—and personally revealing—writings on every conceivable aspect of his craft.

Wright was perhaps the most influential and inspired architect of the twentieth century, and this is the only book that gathers all of his most significant essays, lectures, and articles on architecture. Bruce Pfeiffer includes each piece in its entirety to present the architect’s writings as he originally intended them. Beginning early in Wright’s career with “The Art and Craft of the Machine” in 1901, the book follows major themes through The Disappearing City, The Natural House, and many other writings, and ends with A Testament in 1957, published two years before his death. This volume is beautifully illustrated with original drawings and photographs, and is complemented by Pfeiffer’s general introduction, which provides history and context. The Essential Frank Lloyd Wright is a must-have resource for architects and scholars and a delight for general readers.

Bruce Brooks Pfeiffer is director of the Frank Lloyd Wright Archives at the Frank Lloyd Wright Foundation.

2008. 464 pages. 103 halftones. 8 x 10.
Cl: 978-0-691-13318-8 $49.95 | £35.00

From a Cause to a Style

Modernist Architecture’s Encounter with the American City
Nathan Glazer

“The greatest pleasure of From a Cause to a Style lies simply in listening to Glazer think as he walks us about his native New York, with occasional diversions to other locals like Boston or the Washington Mall. His intelligence fairly radiates from the page, and his prose is a pleasure to read—clear, supple and frequently droll.”

—Kevin Baker, New York Times Book Review

2007. 312 pages. 5 1/2 x 8 1/2.
Cl: 978-0-691-12957-0 $24.95 | £17.95
New

Northern Arts
The Breakthrough of Scandinavian Literature and Art, from Ibsen to Bergman
Arnold Weinstein

“Weinstein casts shimmering northern lights and reads deeply by them into the works of many godlike Scandinavian figures. Even better, he reveals to us a wider world audience the startling, sometimes visionary, paintings of August Strindberg, Ernst Josephson, and Lena Cronqvist.”
—Rika Lesser, author of Questions of Love: New and Selected Poems

Northern Arts is a magnificent and provocative exploration of Scandinavian literature and art.

Arnold Weinstein is the Edna and Richard Salomon Distinguished Professor of Comparative Literature at Brown University.

2008. 544 pages. 75 halftones. 6 x 9.
Cl: 978-0-691-12544-2 $35.00 | £24.95

Forthcoming

Lucky Hans and Other Merz Fairy Tales
Kurt Schwitters
Translated and introduced by Jack Zipes
Illustrated by Irvine Peacock

“In these absurdist parables, Schwitters’s savage clowning empties the fairy tale of its easy consolations. He revisits the traditions in the melancholic, mordant voice of irony and satire, and, as with other fabulists—Voltaire, Swift, Kafka, Capek—his stories still speak to us now as freshly as when they were written, and entertain us richly.”
—Marina Warner, author of Phantasmagoria

Kurt Schwitters revolutionized the art world in the 1920s with his Dadaist Merz collages, theater performances, and poetry. But at the same time he was also writing extraordinary fairy tales that were turning the genre upside down and inside out. Lucky Hans and Other Merz Fairy Tales is the first collection of these subversive, little-known stories in any language and the first time all but a few of them have appeared in English.

Jack Zipes is professor emeritus of German and comparative literature at the University of Minnesota.

Oddly Modern Fairy Tales
April 2009. 256 pages. 31 halftones. 26 line ilus. 5 ½ x 8.
Cl: 978-0-691-13967-8 $22.95 | £13.50

Blue
The History of a Color
Michel Pastoureau

“Blue is both prettily produced and whimsically enjoyable.”
—Julian Bell, Times Literary Supplement

In this entertaining history, the renowned medievalist Michel Pastoureau traces the changing meanings of blue from its rare appearances in prehistoric art to its international ubiquity today in blue jeans and Gauloises cigarette packs.

2001. 216 pages. 99 color plates. 8 7⁄8 x 9 3⁄8.
Cl: 978-0-691-09050-4 $39.95 | £28.95

Also by Michel Pastoureau:

New
Black
The History of a Color
See page 1 for more details.
New

Patronizing the Arts
Marjorie Garber

“The title of Garber’s erudite, incisive study contains the crux of her persuasive proposal: though financially supported by foundations, corporations and wealthy individuals, the arts are also deemed ‘nonessential’ . . . . Her stimulating analyses, both highly informed and refreshingly unpedantic, will be of great interest to the scholar and general reader who appreciates a salient cultural critique.”
—Publishers Weekly

In this provocative book, Marjorie Garber looks at the history of patronage, explains how patronage has elevated and damaged the arts in modern culture, and argues for the university as a serious patron of the arts.

Marjorie Garber teaches English at Harvard University, where she also chairs the Visual and Environmental Studies Department and directs the Carpenter Center for Visual Arts.

2008. 272 pages. 1 halftone. 6 x 9.
Ci: 978-0-691-12480-3 $24.95 | £17.95

With a new preface by the author

The Warhol Economy
How Fashion, Art, and Music Drive New York City
Elizabeth Currid

“Currid provides an interesting explanation of the transformation of New York City from bohemia to cultural economy as art, music, fashion, and design collided.”
—Business Economist

Elizabeth Currid is an assistant professor at the University of Southern California’s School of Policy, Planning, and Development.

2008. 280 pages. 26 halftones. 22 line illus. 5 tables. 7 x 9.
Pa: 978-0-691-13874-9 $17.95 | £12.95
Ci: 978-0-691-12837-5 $27.95 | £19.95

Forthcoming

The History of Italian Cinema
A Guide to Italian Film from Its Origins to the Twenty-First Century
Gian Piero Brunetta
Translated by Jeremy Parzen

The History of Italian Cinema is the most comprehensive guide to Italian film ever published. Written by the foremost scholar of Italian cinema and presented here for the first time in English, this landmark book traces the complete history of filmmaking in Italy, from its origins in the silent era; through its golden age in the 1940s, 1950s, and 1960s, and its subsequent decline; to its resurgence today.

Gian Piero Brunetta is professor of the history and criticism of cinema at the University of Padua in Italy.

May 2009. 368 pages. 6 x 9.
Ci: 978-0-691-11988-5 $35.00 | £19.95

Forthcoming Paperback

Electric Salome
Loie Fuller’s Performance of Modernism
Rhonda K. Garelick

“This indispensable book benefits from Garelick’s lucid prose, superb images, and insightful footnotes.”
—Choice

Rhonda K. Garelick is professor in the department of English at the Hixson-Lied School of Fine and Performing Arts at the University of Nebraska-Lincoln.

March 2009. 288 pages. 44 halftones. 2 line illus. 6 x 9.
Pa: 978-0-691-14109-1 $24.95 | £14.95
Ci: 978-0-691-01708-2 $45.00 | £32.50

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New

Inventing Futurism
The Art and Politics of Artificial Optimism
Christine Poggi

“Christine Poggi’s Inventing Futurism cuts a sharp cross-disciplinary swath through the founding avant-garde of the twentieth century. With meticulous scholarship, interpretive depth, and attention to nuance, it brilliantly upends the once-standard clichés regarding a Futurism reducible to the acri- cal worship of modernity.”
—Jeffrey T. Schnapp, Stanford University

Inventing Futurism is a major reassessment of Futurism that reintegrates it into the history of twentieth-century avant-garde artistic movements.

Christine Poggi is professor of the history of art at the University of Pennsylvania.

2009. 416 pages. 24 color illus. 131 halftones. 7 x 10.
Cl: 978-0-691-13370-6 $45.00 | £32.50

New

Joseph Cornell and Astronomy
A Case for the Stars
Kirsten Hoving

“[T]his a surprisingly lively read, full of insight into Cornell as well as the intersection of art and science.”
—Publisher’s Weekly

Joseph Cornell and Astronomy provides an in-depth look at one artist’s intense fascination with the science of astronomy. Joseph Cornell (1903-72) has often been viewed as a recluse, isolated in his home on Utopia Parkway, lost in the fairy tales and charming objects of his collages and assemblage boxes. Less commonly known has been Cornell’s vested and serious interest in the history of astronomy and the cutting-edge discoveries made during his own lifetime. An avid reader, he amassed a library of books and articles about science and astronomy, and his reflections about these subjects had a direct impact on his art.

Kirsten Hoving is the Charles A. Dana Professor of the History of Art and Architecture at Middlebury College.

2008. 336 pages. 60 color illus. 81 halftones. 8 x 10.
Cl: 978-0-691-13498-7 $49.50 | £35.00

Win. of the 2008 Charles C. Eldredge Prize, Smithsonian American Art Museum

Pre-Modernism
Art-World Change and American Culture from the Civil War to the Armory Show
J. M. Mancini

“Pre-Modernism is a well-researched and elegantly written book that tells a story of how modernist visual culture developed in the United States…. [Mancini’s] study of art-world personages and institutions serves to fill a crucial gap in the art historical literature on the origins of twentieth-century modernism.”
—Dan Adler, Bookforum

2005. 256 pages. 75 halftones. 8 x 10.
Cl: 978-0-691-11813-0 $55.00 | £39.95

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The Cubist Portraits of Fernande Olivier
Jeffrey Weiss
With essays by Valerie J. Fletcher & Kathryn A. Tuma

“The book is so well and so fully illustrated that one could imagine the exhibition had come to one’s desk…. The three essays accompanying the reproductions add substantially to the knowledge and considerations most of us could bring to its sharply focused theme.”
—Norbert Lynton, ArtBook

Published in association with the National Gallery of Art, Washington

2003. 192 pages. 82 color plates. 68 duotones. 8 ½ x 10 ¼.
Cl: 978-0-691-11741-6 $52.50 | £37.95

Winner of the 2007 Award for Best Professional/Scholarly Book in Philosophy, Association of American Publishers

Only a Promise of Happiness
The Place of Beauty in a World of Art
Alexander Nehamas

2007. 208 pages. 8 color plates. 79 halftones. 8 x 10.
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—Robert Askins, ArtNews

Published in association with the Tate Modern, London
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Modern

With a foreword by Earl A. Powell III
and a preface by Adam Gopnik
Winner of the 2006 Award for Best Professional/Scholarly Book in Arts and Art History, Association of American Publishers

Pictures of Nothing
Abstract Art since Pollock
Kirk Varnedoe

“This is an important time capsule of cultural history, grappling with 60-plus-years’ history of abstract art’s legacies.... [T]his book captures the cadence, energy, and verve characteristic of Varnedoe’s immensely effective lectures.... Erudite in all the best ways, this book is also deeply human, born of love for the experience of art.... Highly recommended.”
—Choice

National Gallery of Art, Washington, DC
The A. W. Mellon Lectures in the Fine Arts, 2003
Bollingen Series XXXV: 48
2007. 320 pages. 132 color plates. 129 halftones. 3 b&w illus.
9 x 9 1/2.
Cl: 978-0-691-12678-4 $45.00 | £32.50

Why a Painting Is Like a Pizza
A Guide to Understanding and Enjoying Modern Art
Nancy G. Heller

“In this evocatively titled book, Heller simplifies the complexities of modern avant-garde art, making it palatable and accessible to an uninformed audience.”
—Library Journal

2002. 192 pages. 49 color plates. 40 halftones. 6 x 9.
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Art for All?
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Beth Irwin Lewis

“Basing her study on a wide reading of what critics wrote on German art journals and magazines, Lewis fills an important void in our knowledge of the German art scene of the 1880s and 1890s, which set the stage for later shocks and public alienation.”
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—Calvin Tomkins, author of Duchamp: A Biography

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—Choice

Cl: 978-0-691-09049-8 $60.00 | £42.95

Winner of 2002 Mitchell Prize, Burlington Prize

Paths to the Absolute
Mondrian, Malevich, Kandinsky, Pollock, Newman, Rothko, and Still
John Golding

“[Golding] argues that the best abstract art is about something and that its meaning comes partly from the artist. The modernists he discusses were drenched in ideas, especially of better or hidden worlds.”
—The Economist

The A.W. Mellon Lectures in Fine Arts, 1997, Bollingen Series XXXV: 48
2000. 240 pages. 64 color plates. 108 halftones. 7 x 10.
Cl: 978-0-691-04896-3 $65.00 | £46.50
Not for sale in the Commonwealth (except Canada) and Western Europe
New

**The Patron’s Payoff**
Conspicuous Commissions in Italian Renaissance Art
Jonathan K. Nelson & Richard J. Zeckhauser
With a foreword by Michael Spence

“This genial and imaginative collaboration of art history and economic theory offers a genuinely original perspective on the commissioning game, and employs the economics of information to evaluate the patron’s payoff.”
—Dale Kent, University of California, Riverside

In *The Patron’s Payoff*, Jonathan Nelson and Richard Zeckhauser apply the innovative methods of information economics to the study of art. Their findings, written in highly accessible prose, are surprising and important. Building on three economic concepts—signaling, signposting, and stretching—the book develops the first systematic methodology for assessing the meaning of art patronage and provides a broad and useful framework for understanding how works of art functioned in Renaissance Italy.

Jonathan K. Nelson is coordinator of art history at Syracuse University in Florence. Richard K. Zeckhauser is the Frank P. Ramsey Professor of Political Economy at Harvard University’s Kennedy School of Government.

2008. 256 pages. 51 halftones. 7 x 10.
Cl: 978-0-691-12541-1 $39.50 | £28.95

New

**Marketing Maximilian**
The Visual Ideology of a Holy Roman Emperor
Larry Silver

“This brilliantly researched book is much needed. There is no comparable text in any language.”
—Jeffrey Chipps Smith, University of Texas, Austin

Long before the photo op, political rulers were manipulating visual imagery to cultivate their authority and spread their ideology. Born just decades after the invention of printing, the Holy Roman Emperor Maximilian I (1459–1519) was, Larry Silver argues, the first ruler to exploit the propaganda power of printed images and text. *Marketing Maximilian* explores how Maximilian used illustrations, as well as other visual arts, to shape his image, achieve what Max Weber calls “the routinization of charisma,” strengthen the power of the Hapsburg dynasty, and help establish the Austro-Hungarian Empire. A fascinating study of the self-fashioning of an early modern ruler who was as much image-maker as emperor, *Marketing Maximilian* shows why Maximilian remains one of the most remarkable, innovative, and self-aggrandizing royal art patrons in European history.

Larry Silver is the James and Nan Farquhar Professor of Art History at the University of Pennsylvania.

2008. 320 pages. 100 halftones. 8 x 10.
Cl: 978-0-691-13019-4 $49.95 | £35.00

Winner of the 2003 Art Newspaper/AXA Exhibition Catalogue of the Year Award

**Albrecht Dürer and His Legacy**
The Graphic Work of a Renaissance Artist
Giulia Bartrum
With contributions by Günter Grass, Joseph L. Koerner & Ute Kuhlemann

“In the early 1500s, Dürer was ‘Europe’s most famous living artist.’ . . . [T]he reverence for the German in the sixteenth century and beyond gives the show its basic theme: his enduring influence. . . . The enthusiastic reception the artist inspired, and the way that different generations have made him their own, is also the central concern of the beautifully illustrated catalogue.”
—Times Literary Supplement

Albrecht Dürer is the most significant and admired artist of the northern Renaissance. Tracing his work and influence from his earliest career to his powerful posthumous role within German culture, this richly illustrated book surveys all of the artist’s best-known prints as well as numerous drawings and watercolors.

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Forthcoming

**Pontius Pilate, Anti-Semitism, and the Passion in Medieval Art**
Colum Hourihane

“This textual and visual barometer of Pontius Pilate reveals a highly complex picture of a mysterious figure. The chronological span of the book is breathtaking.”
—Dorothy Verkerk, University of North Carolina, Chapel Hill

Pontius Pilate is one of the Bible’s best-known villains—but up until the tenth century, artistic imagery appears to have consistently portrayed him as a benevolent Christian and holy symbol of baptism. For the first time, *Pontius Pilate, Anti-Semitism, and the Passion in Medieval Art* provides a complete look at the shifting visual and textual representations of Pilate throughout early Christian and medieval art. Colum Hourihane examines neglected and sometimes sympathetic portrayals, and shows how negative characterizations of Pilate, which were developed for political and religious purposes, reveal the anti-Semitism of the medieval period.

Hourihane indicates that in some artistic renderings, Pilate may have been a symbol of good, and in many, a figure of jurisprudence. Eastern traditions treated Pilate as a saint with his own feast day, but Western accounts from the tenth century changed him from a Roman to a Jew. Pilate became a vessel for anti-Semitism—his image acquired grotesque facial and physical characteristics, and his role in Christ’s Passion grew to mythic proportions. By the fifteenth century, however, representations of Pilate came full circle to depict an aged and empathetic administrator.

Combining a wealth of previously unpublished sources with explorations of art historical developments, *Pontius Pilate, Anti-Semitism, and the Passion in Medieval Art* puts forth for the first time an encyclopedic portrait of a complex legend.

Colum Hourihane is director of the Index of Christian Art in the Department of Art and Archaeology at Princeton University.

June 2009. 496 pages. 8 color illus. 187 halftones. 8 x 10.
Cl: 978-0-691-13956-2 $55.00 | £32.95

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**The Golden Legend**
Readings on the Saints, Volume I and II
Jacobus de Voragine
Translated by William Granger Ryan

“Art historians depend on it… Medievalists should know it inside-out…
For the rest of us it remains a treasure-house of European culture, crammed full of the things which everyone, once upon a time, used to know.”

Volume 1: 410 pages. 6 x 9.
Pa: 978-0-691-00153-1 $25.95 | £18.95

Volume II: 410 pages. 6 x 9.
Pa: 978-0-691-00154-8 $25.95 | £18.95

**Images in Ivory**
Precious Objects of the Gothic Age
Peter Barnet

The publication conveys to the reader the major changes that occurred in art and society during the Gothic period and the rise of ivory carving for both religious and secular purposes. Organized chronologically, the catalog tells the story of the development of this art form; the people who carved, commissioned, and made use of ivories in the Middle Ages; and the impact historical developments had on the growth and eventual demise of the art form.

2003. 304 pages. 16 color plates. 139 halftones. 8 x 10.
Cl: 978-0-691-05719-4 $72.00 | £51.50

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**Saracens, Demons, and Jews**
Making Monsters in Medieval Art
Debra Higgs Strickland

“Saracens, Demons and Jews is a rare book: impeccably researched, crisply penned, provocative in its findings and handsomely produced. It will provide any readers interested in the long history of how humans have denied humanity to their fellow beings much to ponder.”
—Jeffrey Cohen, *Patterns of Prejudice*

2003. 304 pages. 16 color plates. 139 halftones. 8 x 10.
CI: 978-0-691-05719-4 $72.00 | £51.50
Forthcoming

**Objects of Translation**
Material Culture and Medieval “Hindu-Muslim” Encounter

Finbarr B. Flood

“Complete, intelligent, and original, *Objects of Translation* is a remarkable achievement. This book is of such importance for the histories of India and the Islamic world, as well as for theories of culture and language, that it will be essential to all those who want to understand how different cultures interact with one another.”

—Oleg Grabar, professor emeritus, Institute for Advanced Study

*Objects of Translation* offers a nuanced approach to the entanglements of medieval elites in the regions that today comprise Afghanistan, Pakistan, and north India. The book—which ranges in time from the early eighth to the early thirteenth centuries—challenges existing narratives that cast the period as one of enduring hostility between monolithic “Hindu” and “Muslim” cultures.

Finbarr B. Flood is associate professor in the Department of Art History and the Institute of Fine Arts at New York University.

June 2009. 424 pages. 178 halftones. 8 x 10.  
Cl: 978-0-691-12594-7 $45.00 | £26.95

Forthcoming

**Civilizations of Ancient Iraq**

Benjamin R. Foster & Karen Polinger Foster

“With its penetrating asides about Iraq’s archaeological history and the recent fate of its antiquities, this introduction to the country’s ancient history will be a revelation to general readers.”

—Daniel C. Snell, author of *Life in the Ancient Near East*

In *Civilizations of Ancient Iraq*, Benjamin and Karen Foster tell the fascinating story of ancient Mesopotamia from the earliest settlements ten thousand years ago to the Arab conquest in the seventh century. Accessible and concise, this is the most current and authoritative book on the subject. With illustrations of important works of art and architecture in every chapter, the narrative traces the rise and fall of successive civilizations and peoples in Iraq over the course of millennia—from the Sumerians, Babylonians, and Assyrians to the Persians, Seleucids, Parthians, and Sassanians.

Benjamin R. Foster is professor of Assyriology and curator of the Babylonian Collection at Yale University. Karen Polinger Foster is lecturer in ancient Near Eastern and Aegean art at Yale.

July 2009. 288 pages. 21 halftones. 1 line illus. 6 x 9.  
Cl: 978-0-691-13722-3 $26.95 | £15.95

New

**Wine, Worship, and Sacrifice**

The Golden Graves of Ancient Vani

Darejan Kacharava & Guram Kvirkvelia

With essays by Anna Chqonia, Nino Lordkipanidze & Michael Vickers

Edited by Jennifer Y. Chi

Ancient Colchis is best known from Greek mythology as the land where Jason and the Argonauts went in search of the Golden Fleece and Jason fell in love with Medea, who helped the hero complete his legendary feat. Archaeological finds prove that Colchis was indeed rich in gold. But what defined Colchian identity beyond its wealth in this precious metal? *Wine, Worship, and Sacrifice* explores this question by providing an overview of life at Vani, an important administrative and religious center in Colchis.

Darejan Kacharava and Guram Kvirkvelia are senior researchers at the Otar Lordkipanidze Center for Archaeological Studies at the Georgian National Museum in Tbilisi, Georgia. Jennifer Y. Chi is associate director for exhibitions and public programs at the Institute for the Study of the Ancient World at New York University.

A publication of the Institute for the Study of the Ancient World, New York University.  
2008. 216 pages. 217 color illus. 24 halftones. 23 line illus. 8 ½ x 11.  
Cl: 978-0-691-13856-5 $40.00 | £28.95

New

**The Princeton Dictionary of Ancient Egypt**

Ian Shaw & Paul Nicholson

Praise for the previous edition *The Dictionary of Ancient Egypt*:

“Broad coverage makes the volume particularly attractive…. It sets a standard that all such works should emulate and strive to attain.”

—Journal of Near Eastern Studies

Fully revised and updated, this new edition covers the most important discoveries and scholarship in the field since 1995.

Ian Shaw is senior lecturer in Egyptian archaeology at the University of Liverpool. Paul Nicholson is senior lecturer in archaeology at Cardiff University.

Published in association with the British Museum

2008. 368 pages. 375 color illus. 125 halftones. 70 line illus. 5 maps. 8 ½ x 11.  
Cl: 978-0-691-13762-9 $49.50

For sale only in the U.S., Canada and the Philippines
Roman Eyes
Visuality and Subjectivity in Art and Text
Jaś Elsner

“Jaś Elsner is the predominant contemporary scholar of the relationship between classical art and ancient subjectivity. His is a sensibility particularly attuned to the way in which viewing, desire, social constructions, and generic discourses interplay and interact. It is simply impossible not to take his arguments into consideration if one works on Roman material culture and the place of art in literature.”
—Shadi Bartsch, University of Chicago

In Roman Eyes, Jaś Elsner seeks to understand the multiple ways that art in ancient Rome formulated the very conditions for its own viewing, and as a result was complicit in the construction of subjectivity in the Roman Empire.

Elsner draws upon a wide variety of visual material, from sculpture and wall paintings to coins and terracotta statuettes. He examines the different contexts in which images were used, from the religious to the voyeuristic, from the domestic to the subversive. He reads images alongside and against the rich literary tradition of the Greco-Roman world, including travel writing, prose fiction, satire, poetry, mythology, and pilgrimage accounts. The astonishing picture that emerges reveals the mindsets Romans had when they viewed art—their preoccupations and theories, their cultural biases and loosely held beliefs.

2007. 316 pages. 16 color plates. 88 halftones. 7 x 10.
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Honorable Mention, 2006 Award for Best Professional/Scholarly Book in Arts and Art History, Association of American Publishers

Other Icons
Art and Power in Byzantine Secular Culture
Eunice Dauterman Maguire & Henry Maguire

“From texts to textiles, no one in the field has a greater depth of familiarity with such a range of cultural artifacts. By putting the ‘margins’ of traditional art—architectural ornament, ceramics, ‘minor’ arts, and the like—at the center of their study, the authors reveal the imaginative and often subversive power of Byzantine artistic imagination.”
—Choice
2006. 232 pages. 150 halftones. 8 color illus. 8 ½ x 9.
Cl: 978-0-691-12564-0 $52.50 | £37.95

Honorable Mention, 2006 Award for Best Professional/Scholarly Book in Arts and Art History, Association of American Publishers Portrait of a Priestess
Winner of the 2008 James R. Wiseman Book Award, Archaeological Institute of America

Portrait of a Priestess
Women and Ritual in Ancient Greece
Joan Breton Connelly

“Eye opening … well-documented, meticulously assembled…. Connelly’s style is clear, often elegant and occasionally stirring.”
—Steve Coates, New York Times Book Review
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An Introduction to Persian Painting
Oleg Grabar

“A better guide can scarcely be imagined … This is scholarship that opens patient, dedicated readers to high pleasure.”
—Alan G. Artner, Chicago Tribune
2002. 176 pages. 79 color plates. 10 halftones. 8 ½ x 11.
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Henry Maguire

“Anyone who has more than a passing interest in icons will find Maguire’s book extremely helpful. He provides a decoding of the iconographical tradition that helps us gain a more perceptive eye.”
—Lawrence S. Cunningham, Commonweal
2000. 240 pages. 163 halftones. 4 line illus. 7 x 10.
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Figure and Likeness
On the Limits of Representation in Byzantine Iconoclasm
Charles Barber

“Lucid, concise, and accessible even to nonspecialists.”
—Bissera V. Pentacheva, CAA Reviews
2002. 208 pages. 38 halftones. 7 ½ x 10.
Cl: 978-0-691-09177-8 $55.00 | £39.95

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The Shape of the Holy
Early Islamic Jerusalem
1996. 248 pages. 78 color illus. 3 halftones. 3 line illus. 8 x 11.
Cl: 978-0-691-03653-3 $99.95 | £71.50
The Most Arrogant Man in France
Gustave Courbet and the Nineteenth-Century Media Culture
Petra ten-Doesschate Chu

“In this insightful book, Chu (who edited and translated Gustave Courbet’s letters) examines how the painter (1819-1877) used the press to market his work…. Chu’s brilliant study of Courbet’s paintings and marketing strategies sheds much light on his work and the artistic milieu of the 19th century.”
—Publishers Weekly

The modern artist strives to be independent of the public’s taste—and yet depends on the public for a living. Petra Chu argues that the French Realist Gustave Courbet (1819–1877) understood this dilemma perhaps better than any painter before him. In The Most Arrogant Man in France, the first comprehensive reinterpretation of Courbet in a generation, Chu tells the fascinating story of how, in the initial age of mass media and popular high art, this important artist managed to achieve an unprecedented measure of artistic and financial independence by promoting his work and himself through the popular press.

The Courbet who emerges in Chu’s account is a sophisticated artist and entrepreneur who understood that the modern artist must sell—and not only make—his art. Responding to this reality, Courbet found new ways to “package,” exhibit, and publicize his work and himself. Chu shows that Courbet was one of the first artists to recognize and take advantage of the publicity potential of newspapers, using them to create acceptance of his work and to spread an image of himself as a radical outsider.

Toulouse-Lautrec and Montmartre
Richard Thomson, Phillip Dennis Cate & Mary Weaver Chapin
With assistance from Florence E. Coman

“What makes Toulouse-Lautrec and Montmartre ultimately so compelling is its contemporary resonance. More than a century separates us from Toulouse-Lautrec’s era, yet we are struck by a moral proximity that holds a mirror to our own time. After all, we live in the modern phase of the very celebrity culture that was born on the slopes of Montmartre.”
—Thomas Singer, Washington Times

Published in association with the National Gallery of Art, Washington
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The Robert Lehman Collection
At The Metropolitan Museum Of Art

Volume XIII
Frames
Timothy Newbery

The Robert Lehman Collection at The Metropolitan Museum of Art houses one of the finest collections of frames in the world. Robert Lehman's interest in picture frames set him apart from other collectors of his era. The collection he bequeathed to the Museum includes nearly four hundred frames, most of them Italian and French and dating from the fourteenth to the eighteenth century. Although he bought most of these frames to display his paintings and drawings, a number of them could only have been acquired as works of art in their own right.

Like nearly all other European frames, the ones Robert Lehman collected have now been taken entirely out of context, the exception being the engaged moldings on early Italian panels. Most of the Italian frames, both the engaged moldings and the small cassette and astragal frames they inspired, probably hung in palazzi; the finest of the French frames were originally displayed among the gilt furniture and heavy fabrics that decorated luxurious northern European rooms. Using the documentary evidence that survives and his wide knowledge of comparable examples, Timothy Newbery has attempted to place each of these frames on the picture and in the interior for which it was intended, and for each he has provided a profile drawing that is a key to its design, origin, date, and application.

The volume includes a glossary, a bibliography, and an index.

Egbert Haverkamp-Begemann, Coordinator

At the time of Robert Lehman's death in 1969, the works of art assembled by him and his parents constituted the finest private collection in the United States. The collection was bequeathed to the Robert Lehman Foundation, which transferred it to The Metropolitan Museum of Art in 1975. The paramount strength of the Robert Lehman Collection is in the field of early Italian painting, though it is hardly less renowned for its holdings in other European paintings and for its drawings and decorative arts.

The Metropolitan Museum and Princeton University Press, with the generous support of the Robert Lehman Foundation, are in the process of publishing the first complete scholarly catalogue of this great collection. The catalogue will be written by the foremost authorities in each field and will present many previously unpublished findings. Each work of art in the collection—more than 2,000 items in all—will be identified and illustrated, often in color. Authors will place each work in historical perspective and document its condition, provenance, and exhibition and publication history. Biographical notes, bibliographical references, and comparative illustrations will supplement the catalogue entries.

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Fifteenth- to Eighteenth-Century European Paintings: France, Central Europe, The Netherlands, Spain, and Great Britain

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European Textiles
Christa C. Mayer Thurman

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Fifteenth- to Eighteenth-Century European Drawings: Central Europe, The Netherlands, France, England
Egbert Haverkamp-Begemann, Mary Tavener Holmes, Fritz Koreny, Donald Posner & Duncan Robinson

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